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GAVOTTE.

JOE MORLEY.

This page of musical notation for guitar consists of ten staves. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings (p, mf, pp, rit., dim., cresc., atempo). Fingerings are indicated by numbers 1-4. The piece is in a key with one sharp (F#) and a common time signature (C).

The first staff begins with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with dynamic markings of *p* and *rit.*. The second staff continues the melody, with dynamic markings of *p* and *cresc.*. The third staff includes a *mf* marking and a *dim.* marking. The fourth staff features a *pp* marking and a *dim.* marking. The fifth staff includes a *mf* marking and a *dim.* marking. The sixth staff features a *dim. rall.* marking. The seventh staff includes a *cresc.* marking. The eighth staff features a *mf* marking. The ninth staff includes a *pp* marking and a *dim.* marking. The tenth staff features a *pp* marking and a *dim.* marking.

[illegible]

Turner's Banjo Budget No 821.

DRESDEN CHINA.

2nd BANJO.

JOE MORLEY.

5PB.....
p *rit.* *a tempo*
cresc. *mf* *rit.* *pp*
a tempo *p* 3PB.....
3PB.....
pp 3PB *B* 5PB... 2P 2PB...
mf *dim.* *p* repeat from A to B 5PB...
3PB..... 2P 3B 3PB... 2P...
mf *pp* *mf*
p 3PB..... 2P 3PB..... 3PB.....
pp *pp*
3PB..... 3 2 0 3 3PB..... 3PB... 2P 3PB 2PB.....
④ *rit.*
3PB..... 2P..... 3B 3PB 2P..... 3PB..... 2P
mf *pp* *mf* *p*
repeat from A to B

Turner's Banjo Budget No 821.

DRESDEN CHINA.

GAVOTTE.

JOE MORLEY.

Tempo di Gavotte.

The first system of musical notation for 'Dresden China'. It consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The piano part begins with a *p* (piano) dynamic. The system concludes with a *rit.* (ritardando) marking.

The second system of musical notation. The melodic line continues with eighth and sixteenth notes. The piano accompaniment features a *p a tempo* marking. The system ends with a *cresc.* (crescendo) marking.

The third system of musical notation. The piano part begins with a *mf* (mezzo-forte) dynamic. It includes a *rit. dim.* (ritardando and diminuendo) section followed by a *pp* (pianissimo) section, and then returns to a *p a tempo* section.

The fourth system of musical notation. The piano part features a *pp* (pianissimo) section. The system concludes with a final double bar line.

This page contains six systems of musical notation, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 2/4.

- System 1:** The piano accompaniment begins with a *mf* (mezzo-forte) dynamic. The vocal line features a melodic line with some chromaticism.
- System 2:** The piano accompaniment includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The vocal line continues with a similar melodic pattern.
- System 3:** The piano accompaniment features a *cresc.* (crescendo) marking, followed by a *mf* dynamic, and ends with a *rit. dim.* (ritardando and diminuendo) leading to a *pp* (pianissimo) dynamic. The vocal line has a more active, eighth-note melody.
- System 4:** The piano accompaniment starts with a *p* dynamic and includes a *pp* dynamic. The vocal line is marked *a tempo* and features a melodic line with some rests.
- System 5:** The piano accompaniment continues with a *pp* dynamic. The vocal line has a melodic line with some chromaticism.
- System 6:** The piano accompaniment features a *pp* dynamic. The vocal line has a melodic line with some chromaticism.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a key signature of two flats (B-flat and E-flat) and a common time signature. The middle and bottom staves are a grand staff (treble and bass clefs) for piano accompaniment. The piano part begins with a *p* (piano) dynamic marking. The melody features eighth and sixteenth note patterns, while the piano accompaniment uses chords and moving lines. A *mf* (mezzo-forte) dynamic marking appears in the piano part.



The second system of musical notation continues the piece. It features a first ending bracket labeled "1." and a second ending bracket labeled "2.". The piano part includes a *pp* (pianissimo) dynamic marking. The melody continues with similar rhythmic patterns, and the piano accompaniment provides harmonic support with chords and moving lines.



The third system of musical notation shows the continuation of the melody and piano accompaniment. It includes a *rit.* (ritardando) marking, indicating a gradual slowing down of the tempo. The system concludes with an *atempo* marking, suggesting a change in tempo or a free tempo section.



The fourth system of musical notation continues the composition. The piano part features a *mf* (mezzo-forte) dynamic marking. The melody and piano accompaniment maintain their respective parts, with the piano part providing a steady harmonic foundation.



The fifth system of musical notation is the final system on the page. It includes a *mf* (mezzo-forte) dynamic marking. The melody and piano accompaniment conclude the piece with a final cadence. The piano part features a *p* (piano) dynamic marking towards the end.

This musical score is for a piano and voice piece, page 6. It consists of four systems of staves. The first system shows a vocal line and a piano accompaniment. The piano part begins with a *p* (piano) dynamic. The second system continues the vocal line and piano accompaniment, with dynamics including *mf* (mezzo-forte), *rit. dim.* (ritardando, diminuendo), and *pp* (pianissimo). The third system shows the vocal line and piano accompaniment, with a *pp* dynamic. The fourth system concludes the piece, with a *dim.* (diminuendo) dynamic in the piano part and a *pp* dynamic in the vocal part. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

p

cresc.

mf

rit. dim.

pp

p

pp

dim.

pp

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*Darkies Awakening (Dawn) (A) G. L. Lansing
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Faust Waltz (A).....H. J. Ellis
Fernbank Quick Step (B).....Olly Oakley
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W. S. Folkestone
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Graceful Dance (C).....Hirst—Oakley
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H. J. Ellis
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Killarney (B).....Balfe—Calcott
Kowalski's Marche Hongroise (C).....
arr. Olly Oakley
Kaffir Walk Round (B).....Joe Morley
*Liberty Bell March (A).....arr. J. P. Leicester
L'Infanta March (C).....G. W. Gregory
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(A).....A. E. Slavovale
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Marche de Concert (C).....Olly Oakley
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Mauna Loa (B).....Joe Morley
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*Merry Coons (A).....N. Greenop
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F. C. Folkestone
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Narcissus (C).....E. Nevin—P. Hunter
*Normandie March (A).....T. J. Armstrong
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*Oakleigh Quickstep (A).....Olly Oakley
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Park Crescent March (S).....C. B. Burnand
" " " Concert Ed. C. B. Burnand
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Patrol Eccentrique (B).....Joe Morley
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Piccaninnies' Birthday (A).....N. Greenop
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Polka de Concert (C).....Joe Morley
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*Queen of the Burlesque (A).....A. Tilley
*Queen of Diamonds (A).....J. Pidoux
*Qui Vive Patrol March (A).....H. J. Ellis
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Red Cockade March (B).....G. Tait
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E. Grimshaw
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Revellers (A).....Olly Oakley
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